CANADIAN MOVING PICTURE DIGEST

20, No. 40 TORONTO 2, CANADA February 2nd, 1929

"THE BELLAMY TRIAL" OPENS AUSPICIOUSLY AT EMBASSY

Monta Bell Converts Popular Magazine Story Into Rousing Screen Melodrama with Dialogue Sequences.

By KATHARINE ZIMMERMANN.

THE wild bells have every reason to ring out jauntily at the Metro-Goldwyn-Mayer headquarters this week. At the Capitol picked shocktroops are busy dissuading Gilbert-Garbo fans from standing on one another's shoulders to get a glimpse of "A Woman of Affairs." And by the look of things at last night's premiere of "The Bellamy Trial" the traffic jam outside the Embassy for the next few weeks is likely to wear another furrow into the Napoleonic brow of Grover Whalen.

"The Bellamy Trial" is M-G-M's celluloid version of the popular mystery story by Frances Noyes Hart. It has been most divertingly translated to the screen by Monta Bell. With one major setting and a handful of incidental ones and with a cast of minor Hollywood celebrities, the director has fashioned a thriller that keeps you in seams and pense until the still manages report like a

PERHAPS this the or

foot on the heels news of the day. Some charmi is volu and co

Reprint from Eve. Telegram N. Y. Jan. 24th

READ IT AND LEAP!

More "honey" hits from the boys who *never* stop delivering!

Extra! Embassy Box-Office Reports Biggest Advance Sale in its History for "Bellamy Trial". Capitol holds "A Woman of Affairs" 2nd Smashing Week!

METRO-GOL WYN-MAYER

It's a pleasure

Member of Motion Picture Producers and Distributors of America, Inc

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

THE TALK OF THE INDUSTRY

It is with justifiable pride that we announce the presentation at Grauman's Chinese Theatre, Hollywood, of what is considered the greatest advance in the talking screen play

THE BROADWAY MELODY

You will hear a great deal about this sensational ALL TALKING, ALL SINGING, ALL DANCING DRAMA. *It is announced for a Broadway run in the near future.*

NOW PLAYING ON BROADWAY—

the amazing courtroom mystery drama

WHO *killed Mimi Bellamy?*

Metro-Goldwyn-Mayer presents the celebrated COURTROOM MYSTERY

The BELLAMY TRIAL

Based on the book and Saturday Evening Post serial by Frances Noyes Hart

Directed by Monta Bell

Begins Wed., Jan. 23

Twice Daily Thereafter 2:45—8:45

EMBASSY THEATRE—Broadway at 46th St.
SEATS NOW ON SALE

A TALKING PICTURE *with action*

Now Playing Twice Daily at the Embassy, N. Y. at $2 Admission

SHORTLY TO BE RELEASED!

the established talking hit of the season

BROADWAY'S NEW TALKING PICTURE SENSATION!

It is unquestionably the most thrilling entertainment on Broadway. The Talking Picture now reaches its perfect fulfillment. Read how the critics laughed and cried and loved it!

ALIAS JIMMY VALENTINE

SOLID SELL OUT

He'll Steal Your Heart Away!

WILLIAM HAINES

LIONEL BARRYMORE
KARL DANE
LEILA HYAMS
TULLY MARSHALL

Metro-Goldwyn-Mayer's Talking Picture is a smash hit. We urge the public to buy tickets in advance

THE CRITICS LOVE IT

"Alias Jimmy Valentine" corker. Snappy, jolly, altogether roster tanning. This is one we heartily recommend for laughs and a couple of tears. Don't miss it."
—*Irene Thirer, Daily News*

"First M-G-M talkie comes to Broadway in fine fettle. Metro-Goldwyn-Mayer using the Movietone medium, has done nobly. You'll encounter genuine and rousing entertainment at the Astor."
—*Katharine Zimmerman, Telegram*

"'Tis safe to predict that 'Jimmy' will be at home to visitors for months to come. For sheer entertainment the picture rates ace high. Don't miss 'Alias Jimmy Valentine' if you're out for slick cinema entertainment."
—*Regina Cannon, American*

"The famed Paul Armstrong play takes to the screen like the proverbial duck to water. Haines has never been better than in this role. 'Alias Jimmy Valentine' will be at the Astor for months, make no mistake of that."
—*George Gerhard, Eve World*

ASTOR B'WAY AND 45th ST.

TWICE DAILY 2:45 and 8:45

ALSO GALA METRO MOVIETONE SHOW featuring

he Empire Theatre picture in which John Gilbert, Norma Shearer, Joan Crawford, Ernest Torrence, George K. Arthur, Lewis Stone make their first talking screen appearance. Also see and hear Van and Schenck, George Dewey Washington and others

"The child locked in the safe"

Third capacity month at $2 at the Astor Theatre, N. Y.

NOW AVAILABLE FOR DATING!

METRO-GOLDWYN-MAYER

THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN

"THE TRAIL OF '98" LEADS TO THE BANK!

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto
London Office
80-82 Wardor St., W 1

Vol. 20, No. 40 | TORONTO 2, CANADA | February 2nd, 1929

Let's Talk Pictures

FOR the last six months, most of the trade head lines, or big story flashes, have announced a new acquisition of theatres, or rumours of mergers of theatres.

Who becomes dominant in the Industry as a theatre power is of course of vital interest to producers, distributors, and to theatre owners, but equally vital, and perhaps of more importance to the Industry, and the public, if the box-office is the ultimate source of finance on the pictures, is what is being made, what has been made, and what is to be made, their quality and quantity?

Soon we will be longing for the good old picture days when general sales managers and producers talked to the Industry, through the medium of trade papers, telling us what they were producing, how great the stars were, the directors; and what a punch there was in this, or that greatest story in the world. This was picture business and picture talk, even though the adjectives were superlative, and tripped over each other in their multiplicity.

Today the air is full of Sound, the picture business is becoming a Radio business, with Radio leading; the biggest men in the Industry taking their trade marks as cocktails to send up the temperature, for the consumption of the stock market.

Motion Picture theatre stock and production stock is certainly getting "its innings" on a "bull market," the market which has sent up the prices of nearly every stock listed, with a few exceptions, to double and even treble their values. On such a market, picture stocks must capitalize, especially since the "bull market" is being kept "bullish" by rumours, the stock going up on coming reports, containing new "highs" which however, fail to hold when the reports are authenticated, and which plainly shows that the public is sending up the stock on a gamble.

Many millions will change hands in this stock playing or in our Industry, but the number of theatres one acquires, the listed price of a trademark stock, will not keep the Industry of Motion Pictures alive and financially solid. Only one angle of our business can do this, only one field is our area of permanency; and that is production, production of quality pictures.

After an exhibitor, or combination of exhibitors, have acquired a thousand theatres, more or less, the position of that theatre owner, or his group, is what might be termed a "top-dog" one, and whether a few hundred more, or less theatres are acquired, is not as important to the Industry as pictures, which must necessarily be produced, or acquired, to get the public into these theatres.

We know that quality pictures properly advertised, will bring the public to any house in which the public can be comfortable. We have observed that some of our most palatial theatres in America have had to resort to pictures to retain or build up their patronage. We have also observed that big shows played around a weak picture, cut into receipts. The picture is the thing, in the Picture Industry.

Let's talk pictures!

Ray Lewis

RAY PRESENTS

RAY LEWIS

HELLO, LEO, so good of you to phone again. I have been waiting for your call and wondering if being the "Lion of the Evening" had made you forget Toronto.

I say, Leo, this of course does not refer to you directly, although being the guiding planet of the whole Metro-Goldwyn-Mayer outfit, the star around which all stars revolve, you will be interested to know that I saw Greta Garbo and John Gilbert in "A Woman of Affairs" and I just thought the picture was great. What's that you say Leo, you expected it? I know lots of people expect a lot of things, but "it ken heppen" they don't get what they expect.

AS I was saying, Greta Garbo has a part that fits her like a glove; and she makes the lady of the "Green Hat" even more of a distinctive personality than Michael Arlen made of her in his book.

The role of lover by John Gilbert is splendid, but of course it is a Garbo picture, and talk about settings and photography, suspense, action, tears, I wept until I had the sniffles, but since everyone was sniffling around me, a sniffle more or less was not so conspicuous.

NOW don't be rude, Leo, I know that it's your turn to talk, I heard you the first time when you said, "Now I'm talking," and I noticed the emphasis, of course I'll keep quiet, go ahead and talk, but nevertheless I'll tell Howard Dietz, that a "Woman of Affairs" is good, very good; and we are still talking about it in Toronto. I hear you distinctly, you were born in Africa nine years ago and brought to America when you were very young, too young for you to remember the trip.

What's that, you want me to use the first person pronoun? Alright Leo, I'll give you as many "I's" as you want. now go ahead and I will record what you say.

"I TRAVELLED around with a circus in America for several years; and then one day Howard Dietz visited the circus with his best girl, I know it was his best girl for he looked at her kind of shy-like; and then he bought peanuts and pink lemonade and they both drank the lemonade, it would have to be your best girl for peanuts and lemonade.

I tried to do my best tricks, but I could not keep my eyes off Howard; and by and by he found I was more interesting than the peanuts and lemonade, and he stared at me and then at the best girl; and right there he jumped up and shouts out, "I have an idea."

WELL to make a long story short, a Motion Picture career for me was his idea and I was bought for Metro-Goldwyn-Mayer and here I am.

For several years I lived in my California home. Are you listening, Ray Lewis? "Yes, yes, I'm listening." You were so quiet I wondered. As I was saying for several years, I, Leo, Metro-Goldwyn-Mayer's Lion lived in my California home; and then one day someone in our firm got another idea and this idea was to give me a pleasure trip. It was planned to have me fly across the country with Art Goebel, winner of the Dole prize in the San Francisco-Honolulu flight.

I HAD never been up in a plane before; and I was very much excited over the trip. The start was fine, but we were forced down in Arizona.

I was travelling in my cage and was still in it when a jerk of the plane threw me on the desert sands. It seemed that the whole world turned around many times before anyone found us. I had to live in that cage in the hot desert for three days without food or water, and it was a horrible experience.

DURING this period, I found time to think. Anyone who thinks that a lion does not think should have had an ex-ray taken of my head, and they would have seen plenty of thoughts moving around. I concluded that this flying trip was Howard Dietz's idea; and I was wondering whether I would bite him in the leg when he came around to get a "news story" out of me, or be friendly, when some men came along and took me to a nearby ranch.

I WAS so ill that they would not let me leave the ranch for three weeks. I must say they gave me every attention; and when I recovered I was shipped back to the studio in Los Angeles. I'll call up again. Howard Dietz is shouting "Ring off."

"THE DEVIL'S BEAR," the Canadian feature, produced by Thunder Bay Films Limited, is to be released throughout Canada ,through the Gaumont British.

Arrangements have also been completed through this company's U. S. distributing unit for world distribution on this picture. The story is by the Canadian author. S. V. Halstead, and the producer is Louis Chaudet.

"DESTINY," another Canadian-made feature has been scheduled for distribution in Canada through Regal Films. Famous will distribute the picture throughout Great Britain.

So here are two Canadian-made pictures working; and if rumours are to be credited, soon there will be some arrangement whereby "Carry On Sergeant" can be salvaged from its unfortunate position, re-cut and re-assembled for public appeal; and sent on its money-making way.

I HAVE been told that there is enough footage on hand to add to this feature, making it a real picture; and which can replace the material which gave the picture such a bad send-off.

We are all in favour of extricating "Carry On Sergeant," which according to the report,

(Continued from Page 5)

Ray Presents

(Continued from Page 4)

published on another page of The Digest has been "more sinned against than sinning."

I AM OPPOSED to belittling the efforts of the "gentler sex" in protecting the interests of their "weaker half," but if reports are to be relied on, the woman in the case of "Carry On Sergeant," appears to be responsible for many of the unshowmanlike blunders which were made in connection with it, even if these blunders were made with good intent, you know what they say, "The road to Hell is paved with good intentions."

Outside of the fact that a great deal of time was wasted, and salaries paid where there was no reason for such payment, $400,000 appears to be a great deal of money to burn up; and we in the Canadian Picture Industry cannot help wondering where the money went to. The $150,000 for publicity also seems a healthy sum for such little publicity as was evident, for most of the real publicity the picture obtained was Free Stuff.

With a half a million dollars for Canadian production, Canadian International should have been in a position to have had a reserve fund of $250,000 after two features had been made, and their publicity provided for. This would have given Canadian International a chance to get the two pictures distributed; and sufficient funds to provide for such distribution, and the keeping of their money, offices, etc., intact.

This procedure would also have enabled the company to have had some revenue coming in before their capital was all expended.

FOR a group of financiers, such as this company attracted, to have gone ahead in such a stupid, unbusinesslike fashion, passes our comprehension; and shows how necessary it is for picture production enterprise to be placed in the hands, or under the jurisdiction of experienced and competent persons.

This company appears to have been satisfied to carry on without asking the advice of experienced men in this Industry of Canada, to whom they eventually would have had to come for distribution. Any distributor in Canada could have furnished valuable advice and co-operation.

IMAGINE putting $500,000 in any kind of an enterprise without first ascertaining where you are to do business.

The first essential in production is to find your field, or market of distribution. The Canadian Picture Industry is not desirous of being dubbed "a boob" in the field of production, nor are we, who for years have been identified with this Industry, desirous of being termed "inexperienced," "amateurs," "grafters," etc. What goodwill the Canadian Picture Industry has built up is the concern of everyone connected with this Industry; and because we have had some very pronounced failures, not uncolored by "graft" in picture production in the past, we should be very much concerned and see to it that history does not repeat itself.

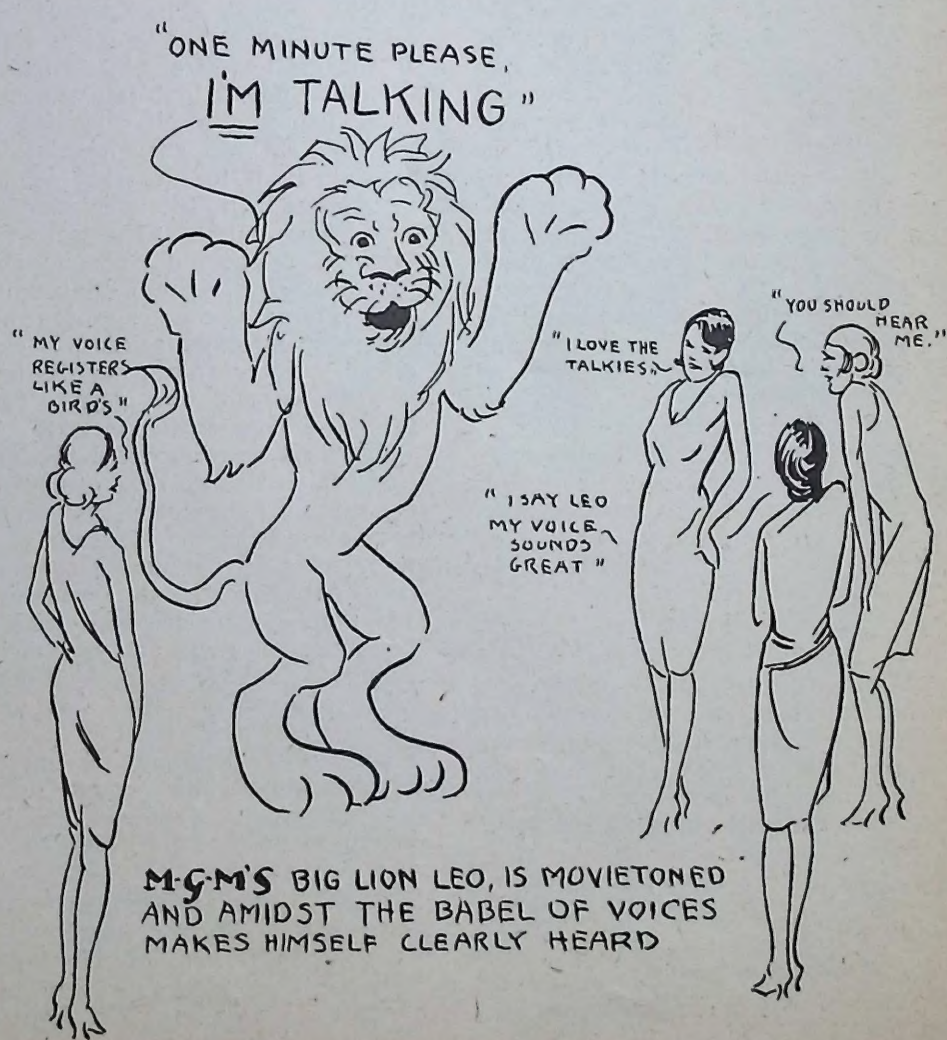
We are not intimating that the failure of "Carry On Sergeant" has been due to "graft," but the yards and yards of "hot air" which was syndicated, the propaganda which was broadcasted to interest capital, propaganda which stirred up Anglo-America animosities, is inexcusable; and more inexcusable when we witness what all this balderdash has led to. The voice of the "Big Shooters" and "Promisers" appears to be silent. What have they to say?

"CARRY ON," the Gaumont British feature, will open the Regent Theatre, Monday, February 4th.

"Carry On" is offering a prize of $100 for a new title. The distributors fear that the public may confuse the picture with the Canadian-made production.

The opening night will be a most auspicious event. Premier Howard Ferguson is the distinguished patron of this British feature. The I.O.D.E., the Navy League and the Canadian Legion, British Empire Service League also patrons.

THE MANNER in which Canadians get back of British productions, in order to "put them over" must be a source of great satisfaction to British producers. However, the test of a picture's success rests with the public, and if a British picture does not register with the public in Canada, it is the fault of the picture, and not with the presentation. Nearly every British picture released in Canada has had outstanding moral backing, exploitation and publicity. The distributing units, their managers, general managers and sales force bend every energy in attracting public favour; and if the picture fails to "click at the box-office," it is solely because the entertainment value for general appeal is not there.


"ONE MINUTE PLEASE, I'M TALKING"
"MY VOICE REGISTERS LIKE A BIRD'S"
"I LOVE THE TALKIES"
"YOU SHOULD HEAR ME."
"I SAY LEO MY VOICE SOUNDS GREAT"
M-G-M'S BIG LION LEO, IS MOVIETONED AND AMIDST THE BABEL OF VOICES MAKES HIMSELF CLEARLY HEARD

TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "The Red Dance" with Dolores Del Rio, and Charles Farrell, Fox-Movietone. A story of Russia during the reign of Czar Nicholas; and the first ominous signs of the revolt of the peasants against "the aristocrats," followed by the Russian Revolution. Dolores as a Russian maiden is imbued with a desire for education. She sees the murder of her mother by the Cossacks, the imprisonment and death of her father under the Czarist rule of the suppression of the masses; and out of a desire to avenge the death of her mother and father, she joins a band of plotters, who are aiming to overthrow the Dynasty of Russia by the destruction of the members of the Royal Family. The counter-plots which demoralized the Russian army during the War, with the introduction of "Rasputin's" part in "playing with the enemy" is woven into the story. Dolores as a rebel and later as a dancer does some excellent work, but Dolores will have to be careful, or she will develop a set of mannerisms which will detract from her interpretation of the various parts she plays. Following a certain type for Dolores Del Rio, may be what the public desires, but since this star is attractive, magnetic and versatile, why not vary the scope of her work? Charles Farrell as the lover-prince whom Dolores saves from death at the hands of the plotters, always does excellent work, but it was quite a stretch of imagination to see him as a Russian. The picture is colourful, full of spirit, beautifully dressed, and very good entertainment. One of its outstanding features was the number of excellent types it presented. Some particularly good work was done by Ivan Linow as the peasant suitor for the hand of Dolores, and who later becomes a General in the Army of the People.

PANTAGES—Manager Fred Shafer — "Simba," Mr. and Mrs. Martin Johnson's drama of jungle life, added to which is a series of travel scenes exceedingly interesting. We reviewed "Simba" some time ago, extolling its many virtues. It is being released through Regal Films throughout Canada.

LOEW'S — Manager Jules Bernstein — presented as an added feature, "Madame du Barry" in technicolour, with Priscilla Dean as Du Barry. The colour was most pleasing to the eye; and made the picture a succession of beautiful flashes. The story is quite different to that with which we are familiar, in that it shows Du Barry as possessing more character and courage than she has heretofor revealed on the screen. The guillotine scene is eliminated, but the suggestion of what is to follow is carried out in the court scene, where the judge, in sentencing the Aristocrats, decapitates a rose each time the sentence is death. Priscilla Dean made an attractive Du Barry and did splendid work. The cast was good throughout. The picture was speedy and is an added attraction to any bill. The feature was "Honeymoon," a Metro-Goldwyn-Mayer production with Polly Moran, Harry Gibbon, and "Flash." It is the story of somewhat mature honeymooners, who have their honeymoon marred by the company of the bride's dog, "Flash." "Flash," who looks like "Rin-Tin-Tin" and is as good a canine actor, managed to keep the bridal couple separated until, after catastrophe had followed catastrophe, the long-desired, expected, and awaited kiss is consummated. The chase of the cat by "Flash" keeps things moving at the hotel where our "Honeymooners" intend to "Honeymoon." The picture is a bit long for a comedy, but has enough comedy features in it to give the picture more speed by a little judicious cutting. The material appears to be original and certainly got its objective, laughs and still more laughs. Polly Moran as the bride of many summers and other seasons, is excellent. Harry Gibbon as the patient bridegroom was good. The titles were especially clever. A UFA short feature, called "Kisses Come High," was a most attractive presentation. The photography could not be excelled; and since the picture had a background of mountains, cliffs, and the story wove itself around a maiden who tended her mountain goats and had their ability to climb, the scope for beautiful photographic vistas was unlimited; and the camera gave you "shots" you will always remember. Incidentally, the girl was a most magnetic type, and did some climbing stunts which could be headlined as a feature.

TIVOLI — Manager Tom Daley — Al Jolson in Warner Bros.' "The Jazz Singer." Doing capacity business in its second week with no indication of a let-up. The feature showing six times daily.

SHEA'S HIPPODROME—Manager C. J. Appel — "Driftwood," a Columbia feature with Marceline Day and Don Alvarado. An adaptation of Richard Harding Davis' story centralized around a beachcomber, and "a gal with a crimson past." A bit of the "Sadie Thompson Rain element." Christy Cabanne steered clear of shoals in the direction of this tropical sexy unfoldment. Marceline Day as the "gal" who has loved wisely and well, with but one result, a hard-boiled attitude toward life, gets a real love-attack when she meets the beachcomber, who is next door to what might be termed a "bum." She buys him, while he is under the influence of the "demon rum," for ten bucks, and marries him so that she can escape the attentions of the Dance Hall proprietor, who likes the "gal" for himself; and sets out to make a play for her, even to the extent of kidnapping the lover, with the intention of transplanting him to another island, where there is a leper colony. The "gal" saves her hero, and they leave the island, for civilization, purified by their love and imbued with a desire to play the game of life clean and straight. "Pretty hot stuff," but not dangerously so through careful direction. Marceline Day is good as "the dame," Don Alvarado makes an attractive lover-hero, Alan Roscoe fine as the villain. The atmosphere is tropical and sensuous, and its appeal should make it a good popular priced attraction.

They're Still Coming In

Trail, B. C.,
January 24th, 1929.

Can. Moving Picture Digest,
Toronto, Ontario.

Dear Sirs—

We have your letter of January 18th, and note that the subscription to the Moving Picture Digest is $5.00 *per year.*

We enclose herewith a check for $5.00 *covering one year subscription. Trusting that we may receive the first issue which you have mailed under separate cover.*

Yours truly,
RIALTO THEATRE,
Per A. LAURIANTE

"Piccadilly" Makes London Hit

WORLD WIDE BRITISH INTERNATIONAL FEATURE BOOKED FOR LONG RUN AT CARLTON, NEW FAMOUS HOUSE — TWO DOLLAR TOP.

"PICCADILLY," the British International feature made at Elstree, with Gilda Gray as star and directed by Dupont, has made a great hit in London, where it is being shown at the Carlton Theatre, the new Famous house, with top price $2.00.

A recent Digest interview with "Jaydee" Williams, Executive Vice-President of World Wide Pictures, explains the "Piccadilly" hit as follows:

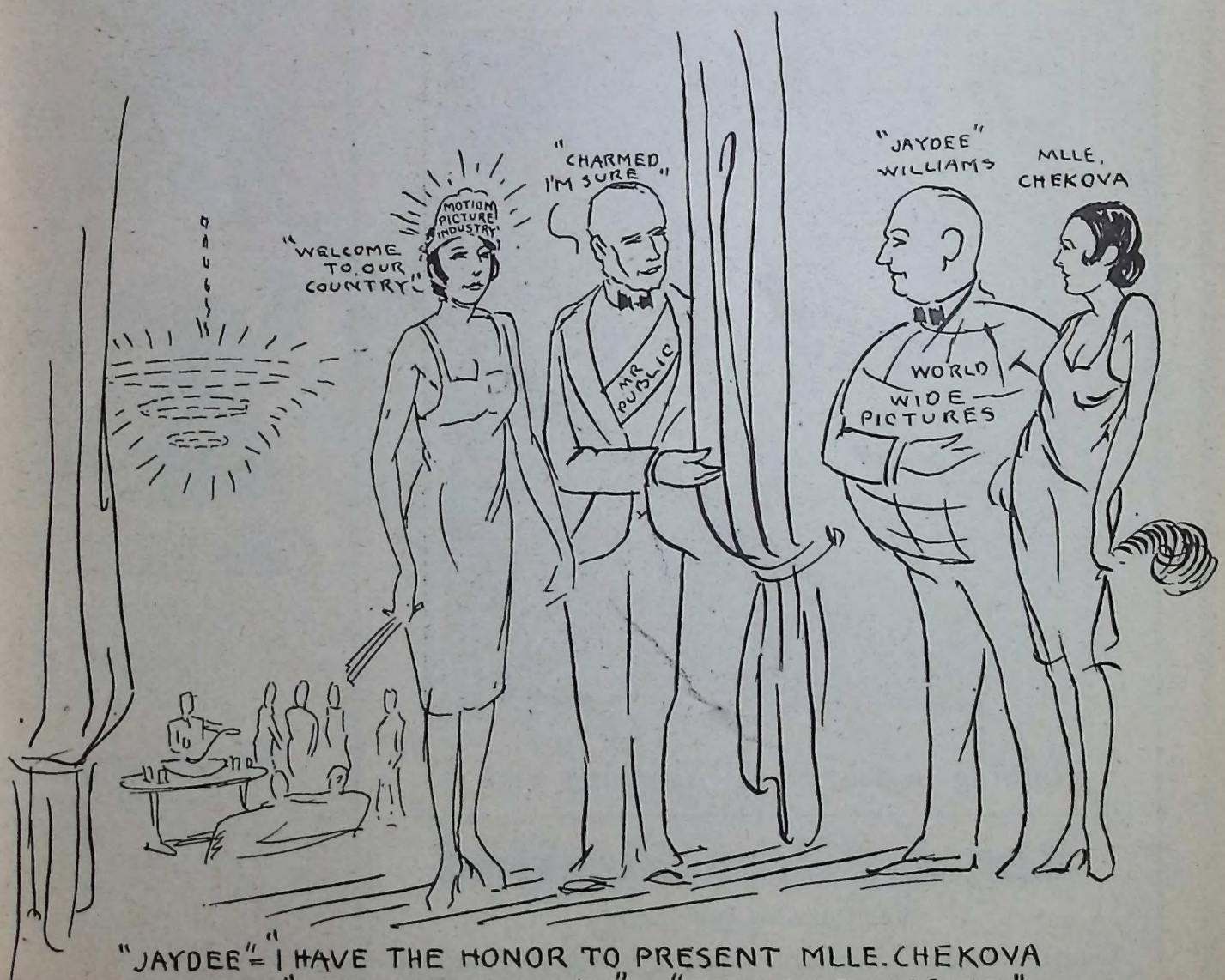
"The outstanding hit of 'Piccadilly,' London, is just what we expected. The picture which has Gilda Gray as its star and Dupont of international fame as its director, was built for entertainment value. Gilda Gray has a part particularly suited to her individuality; and I believe in 'Piccadilly,' she has really found herself.

"It is not necessary for me to sell 'Dupont' to you as a director. In 'Piccadilly,' we have given him every opportunity to make a big picture. We are gratified with the result.

The policy of "making the picture where the story is laid," is being rigidly adhered to, as is also the policy of World Wide's selective system of securing product.

Another pleasant surprise for America will be Mlle. Chekova; she combines all the qualities necessary for screen success, and in "Moulin Rouge" and "Pawns of Passion," her vivaciousness, her charm, her magnetic personality register in stories which are replete with action and interest and surrounded by all the glamours which have made Europe, the Continent, "centres of attraction."

Arnold Bennett is the author of "Piccadilly." This picture will be released in the U. S. in the spring."


"WELCOME TO OUR COUNTRY"
MOTION PICTURE INDUSTRY
"CHARMED I'M SURE"
MR PUBLIC
"JAYDEE" WILLIAMS
MLLE. CHEKOVA
WORLD WIDE PICTURES
"JAYDEE" — "I HAVE THE HONOR TO PRESENT MLLE. CHEKOVA STAR OF "MOULIN ROUGE" — "PAWNS OF PASSION," AND OTHER WORLD WIDE PICTURES.

ROAD SHOWN THROUGHOUT CANADA A

"SIMBA"

Biggest Box Office Attraction of the Year.

Jungle Life as It Is! Natural as God Made It

They'll Talk About It for Years

Nothing in the World Anything Like It

Regal Films Limited

Sole Canadian Dlstributors

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

JO

'SI

The LION WA

A drama of despe
wild beasts of Jun
Africa in the lives

Naked men

The story itself is NOT A STAG
IT. The Johnson's cameras ta
The high excitement of a rive
counters with giant rhinoceros
the greatest natural scene it
cord:-

A. AT $2----NOW READY FOR BOOKING

of actual jungle life portraying the adventures of Irs. Martin Johnston on the Safaris. Four years in the ectured on in Colleges and Universities and given page e of daily newspaper and national magazine publicity.

Exploitation Possibilities are Ready-made

TION Corporation
's.

N
N

BA

BWA TRIBE

ing indisputably
he wild savages of
ths they die.....

th and claw

1, it is AFRICA as NATURE MADE
gside and into the thick of it.
s of hungry crocodiles, en~
attacking hippopotamus and
uman eye and camera to re~

Good for Extended Run at Advanced Prices

And You'll Probably Ask for a Repeat Date

It Will Top Every House Record You Ever Expected to Make

Regal Films Limited

Sole Canadian Distributors

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Famous Players Theatre Corner Ottawa and Moy

Cost Will Be $125,000 and Capacity 1,040 – Construction February 6th

The Famous Players Windsor Theatre at the corner of Ottawa and Moy Sts., wil seat 1,040 and will cost $125,000.

Nichols, Sheppard and Mason are the architects. Construction on the theatre will commence Feb. 6th.

The directors of the company named are N. L. Nathanson, Toronto, president; W. R. Robertson, Toronto, Wallace R. Campbell, Lt. Col. Walter L. McGregor and Simon Meretsky.

The plans of architecture will follow along Spanish lines. The ground floor space will include two shops; and a two-story wing will provide room for a department store, and a suite of offices including several residential apartments.

It is planned to open the theatre in the early summer.

The building will be fire-proof throughout and will cover an area of ground space 90 x 118 feet., and a height of 45 feet.

The facade of the theatre will be faced with red orange brick and stucco.

The main entrance will face on Ottawa St.

"Lucky Boy and "Lucky Strike" Tie-Up

Al Selig, Director of Advertising and Publicity for Tiffany-Stahl, negotiated a tie-up with a national Lucky Strike advertising campaign in conjunction with the Tiffany-Stahl special production "Lucky Boy" starring George Jessel in his first singing and talking picture. The tie-up was handled through Mr. Hartman of the Lord and Thomas and Logan Advertising Agency who are handling the nation-wide advertising campaign of Lucky Strikes for the American Tobacco Company. In addition to the newspaper and magazine advertising, George Jessel's endorsement of the Lucky Strike cigarette will be broadcast over WEAF's nation-wide network on the Lucky Strike Hour on Saturday nights, a week preceding the opening of "Lucky Boy" throughout the country and for several weeks thereafter.

OPERATOR WANTED

Must be A1 and used to Powers Machine. State wages wanted.

Apply BOX 10,

Canadian Moving Picture Digest

Columbia Signs Olive Borden And John McCarthy For "The Wildcat"

"The Wildcat," a colorful story of love and revenge in the Argentine, has been selected as Olive Borden's second vehicle for Columbia. Because of its similarity in name to the Warner Bros. feature, "The Little Wildcat," Columbia will release its new production under a different title, soon to be announced.

John McCarthy, director of "Lovelorn" and "Diamond Handcuffs," and the most recent addition to Columbia's staff of prominent directors, will wield the megaphone on "The Wildcat."

Although a native American, Miss Borden's type of beauty lends itself admirably to Latin interpretations, which have dubbed her one of the most exotic personalities of the screen. As the South American girl in "The Wildcat" she is given full scope to deliver another of her vivid and daring portrayals. She was seen earlier in the season in Columbia's "The Stool Pigeon" and has also appeared to advantage in "Joy Girl," "Gang War" and "Virgin Lips."

P. C. Taylor, general manager of RKO Pictures of Canada, Ltd., with headquarters in Toronto, arrived in New York today for a conference with Charles Rosenzweig, general sales manager, on sales and distribution problems. Mr. Taylor expects to remain in New York for four days.

Absolute Perfection!

The New Model H Motiograph De Luxe Projector is perfected from every standpoint.

The Last Word in Design and Appointments.

Massive Construction and Heavy Assemblies.

Rock Steady Projection at all Speeds.

Perfect Ease of Operation.

Freedom from Costly Repairs.

And best of all, the new Cylindrical Revolving Shutter that cuts the heat off **before** it gets to the film! Less danger from fire and no damage to film, temper of parts, or heat on lenses.

Price—Same in Canada as U.S.A.—$1,250.00

Drop us a line for full particulars.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Wasserman's "Golowin" As "Black Eagles" For Paramount

Paramount has acquired the rights to Jacob Wasserman's novel "Golowin," to go into production immediately under the title "Black Eagles," with Fay Wray and Gary Cooper costarred. Lothar Mendes will direct. The selection of Wasserman's romance as a new vehicle for Paramount's glorious young lovers was made by Jesse L. Lasky, who is now in Hollywood.

The multitudinous cogs of the Hollywood studio production department have already been placed in operation supporting roles and the naming of writers for the screen story.

In an adventurous love tale of revolution torn Russia, Cooper (as "Golowin") Powell and Beery, form a triumvirate seeking to overthrow the government. These three clash and dramatic results permit a forceful background for the romance of Golowin, a sailor, and Miss Wray, playing the daughter of an aristocrat.

Oliver H. P. Garrett is preparing the adaptation, while Leo Birinski and Ben Grauman Kohn are collaborating on the screen play.

"Black Eagles" will be synchronized with music and the impressive sound effects of the sea and the clash of sword and gun.

Cooper, who is now one of the most popular players in the film ranks is at present acting as the juvenile lead in Emil Jannings' current film "Betrayal."

Allen Theatres Limited To Build in Prescott

The Allen Theatre Company, Limited, Toronto, has purchased the Hollingsworth property on King Street West at Prescott, [illegible] which a theatre is to be erected to cost $55,000. The new house will have a seating capacity of 1,600 and is scheduled to be opened in June.

The announcement is of special importance in that Prescott is enjoying quite a local boom because of its selection by the Canadian Government as the terminal harbor for the mercantile marine lines operating on the Great Lakes.

"Lucky Boy" Booked for Indefinite Run at United Artist Theatre, Chicago

Tiffany-Stahl announce that they have booked George Jessel in his first singing and talking sensation "Lucky Boy," for an indefinite run at the United Artist Theatre in Chicago. The deal was consummated by Oscar Hanson, General Sales Manager, and Carl J. Goe, his assistant.

Versions of "Broadway" Shown Simultaneously

Carl Laemmle, President of Universal to Try Unique Experiment.

The unusual and daring experiment of running two versions of the same photoplay at adjacent theatres on Broadway, New York, will be undertaken on an elaborate scale by Carl Laemmle, president of Universal Pictures Corporation.

The purpose of the experiment will be to determine definitely the real public reaction to talking and silent pictures. Daily comparisons will be made of box-office figures at the two theatres, the same amount of money will be spent in advertising each, and every effort will be made to get a true criterion of the relative merits of the two versions.

Will Hays, head of the Association of Motion Picture Producers, will appoint a committee to keep in close touch with the situation, to see both versions and voice their impressions as well as encourage the public to see both versions and write their opinions to Mr. Laemmle.

The most pretentious picture on Universal's 1929-30 schedule has been chosen to be placed in the crucible of public opinion. It is "Broadway," the $2,000,000 version of the famous stage success which Carl Laemmle, Jr., is producing in both all-dialogue and silent versions. Dr. Paul Fejos is directing with a cast headed by Glenn Tryon, Evelyn Brent, Merna Kennedy and Robert Ellis.

Universal paid the authors of "Broadway," $250,000 for the screen and dialogue rights to the play and is spending nearly a million dollars on each version.

For the first time since talkies became the vogue the two versions are being filmed practically simultaneously. A brief sequence is first shot in dialogue, taking a day or two. Then the same action is filmed for the silent version, the changes in action being slight but the tempo being faster. Thus when production finishes, both versions will be ready for the film editors.

Carl Laemmle Jr. has promised to rush production on the two versions of "Broadway" so that the experiment can be undertaken in April.

Empress, Vancouver, Opens

The Empress Theatre, Vancouver, B.C., was re-opened on January 28 by P. R. Allen who is also the manager of the Vancouver Theatre in Vancouver.

"Simba" Contracts Ready

On pages 8 and 9 of this issue of The Digest will be found an advertisement that should be of more than passing interest to every exhibitor in the Dominion.

In this "ad" Regal Films, Limited, announces it is ready to take contracts for the great production, "Simba," depicting the lion war of a Lumbwa tribe.

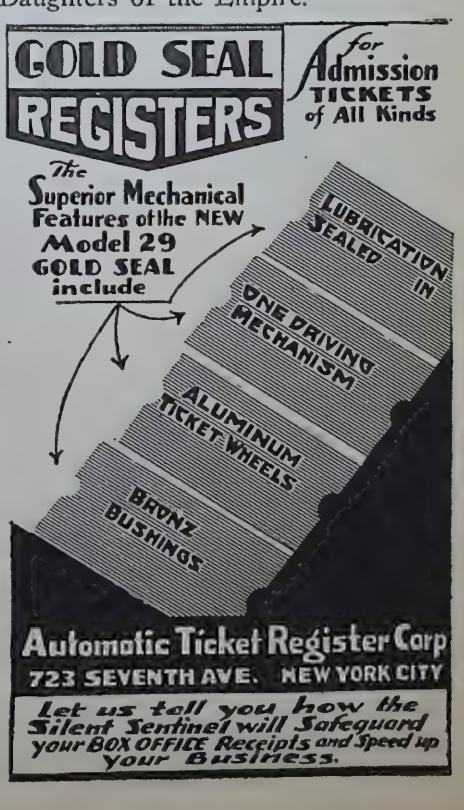
The writer saw this picture when it was shown as a road-show attraction at the Princess Theatre, Toronto, for two weeks at $2.00 top price and unhesitatingly pronounces it a cinema treat. It is different from anything ever before filmed. The entire production was filmed in the African jungle under the direction of Mr. and Mrs. Martin Johnson, the internationally famous explorers.

"Simba" is a drama of desperate realities. The story is not a stage or movie production. It is the life of the African tribe as they really live, and the life of the wild animals of the jungle in their natural state.

We predict that "Simba" will prove one of the biggest box-office money-getters of the present year.

"Carry On" Screened For Government Ottawa

The second official screening in Canada of "Carry On," the British Gaumont production, took place in the private theatre of the Canadian Government at Ottawa on January 25 before a gathering of Government officials and representatives of the Canadian Legion, the Navy League of Canada and the Imperial Order of the Daughters of the Empire.


GOLD SEAL REGISTERS
for Admission TICKETS of All Kinds
The Superior Mechanical Features of the NEW Model 29 GOLD SEAL include
LUBRICATION SEALED IN
ONE DRIVING MECHANISM
ALUMINUM TICKET WHEELS
BRONZ BUSHINGS
Automatic Ticket Register Corp
723 SEVENTH AVE. NEW YORK CITY
Let us tell you how the Silent Sentinel will Safeguard your BOX OFFICE Receipts and Speed up Your Business.

Let's Make a Canadian Picture

"LET'S MAKE a Canadian Picture," sounds good, but if it is not to be a medium of "self-expression," or a means of getting a "lucrative job," or some "easy money," "Let's make a Canadian Picture" should start off with "How much are we willing to invest in a Canadian picture?" "Where will we distribute this Canadian-made picture?" "What revenue can such distribution obtain?" "What will our investment earn?"

Having arranged for distribution, its cost, advertising costs, submitted the kind of story we intend to make to our distributors, so that there can be no question about its market appeal, we should then be in a position to consider our original idea of necessary capital, adding to this capital, or taking away from it, for we should at least start off with a winning chance in what must always be in the nature of a gamble.

I think that Canadian picture production is too young to indulge in half million production features. We should be satisfied with a $100,000 limit, keeping preferably between fifty to seventy-five thousand for a production.

Our stories should have an international appeal, Canadian backgrounds and themes, but not so written and produced that they will only appeal to Canadians. No picture can be a profitable investment which has only Canada as its source of income; and since production is going on throughout the British Empire, Canada will have to compete with British-made product, with U. S. product and other world-made product for its market, even throughout the British Empire!

If after gaining the experience of production and distribution, a Canadian Producing Company feels justified in enlarging its field of production, intent on producing an epic, one might feel that such a procedure has same justification, since the company has already produced product which is marketable. But we Canadians, might learn a lesson from the U. S., which appears very well advised in the art of picture production, in connection with the cost of production.

We have observed that it is not always the million dollar productions which have made money, or prestige for their producers. The "surprise" successes for prestige and profit have been pictures which have cost so little that they have confounded the precedent of judging a picture by what it costs. And perhaps what is most important, let us remember that our most able statesmen in England, the most dependable statesmen in the U. S., are now concerned with the question of Anglo-American amity.

Canada is the pivot, it appears, around which Anglo-American differences are to swing themselves into a harmonious movement. And if Canada cannot secure sufficient interest and capital for Canadian production without hammering the U. S., it is better that our producing ambitions should at present be curbed. Such a price for Canadian production is too costly a one; and can only be looked on with disfavour by England and the Commonwealth of Nations which make up the British Empire.

Talk about the importance of a British Film Industry in your publicity, for it is important to the British Empire, as important as is the U. S. film Industry to the United States, the German Film Industry to Germany, etc., etc. But don't use War propaganda for constructive purposes. The results cannot be constructive, nor successful; and I have yet to see any enterprise which has built itself up by belittling a competitor. Quality must win. Quality plus advertising. I add advertising because I am a firm believer in a sales argument for advertising which I read in one of our Toronto street cars. It read, "You may know what you are doing, but does the other fellow?"

Pathe Signs Morton Downey

Brilliant Young Tenor to Appear in Musical Features

Morton Downey, the brilliant young tenor, has just been signed by Pathe to appear as a singing and talking artist in productions to be made in New York this year.

The pictures will be produced at Sound Studios, Inc., Park Avenue and 134th Street, by Robert T. Kane.

Downey has been a sensation at his Club Casanova this season. Critics have described him as the most gifted Irish tenor to have appeared since John McCormick's debut and as a Victor recording artist he is very popular. He has just finished a leading role in RKO's "Syncopation," in which his work is said to be outstanding.

Downey's first production for Pathe will be a full length musical feature called "Mother's Boy," from an original story by Gene Markey, who will also write the dialogue and prepare the script.

The new film star is a discovery of Paul Whiteman, with whom he sang for four years. With Whiteman he featured in the "Rhapsody in Blue" and the program of all-American music. Later he studied voice in Europe, and sang in London, Paris and Berlin. He returned to the United States last October to open his Club Casanova.

Downey was born in Brooklyn, New York, and was brought up by Jimmie Hagan, the Tammany leader. He is unmarried.

"Wolf of Wall Street" Gives Bancroft a Role

The ruffian of the screen has outwardly turned gentleman. George Bancroft in his newest starring picture, "The Wolf of Wall Street," portrays a quick-thinking, quick acting, chance-talking plunger in the financial dealings of the "change." Outwardly he is immiculate. Inwardly he is cruel, shrewd, and utterly fearless, but feared by all with whom he comes in contact.

Bancroft declared the characterization to be one of the most difficult of his long career of stage and screen experience. In none of his recent screen successes has he been forced to preserve the suave social front, having been given parts that permitted full vent to his natural dynamic force. Notable among these pictures were "Underworld," "The Showdown," "The Drag Net," and "The Docks of New York."

In "The Wolf of Wall Street," however, Director Rowland V. Lee insisted that Bancroft be that strange and age-old paradox, "a wolf in sheep's clothing." And this, according to reports from the Hollywood studio, Bancroft accomplished with a realism that stamps his performance as one of the best ever given the screen.

In "The Wolf of Wall Street" the star is supported by a cast of unusual ability, there being Baclanova, Nancy Carroll, Paul Lukas, Arthur Rankin, Jack Luden and Brandon Hurst. The story and screen play are by Doris Sanderson.

Nancy Carroll Home Vacation after Hollywood

Nancy Carroll, three years ago only a girl in the second row of a Broadway musical show, now one of the brightest celebrities of Hollywood, has arrived in New York for a vacation. It was Miss Carroll's first vacation in fourteen months, during which time she played in nine films.

Miss Carroll wore a gray lapin coat with a snugly fitting gray hat to match. She carried a huge box of flowers. She went immediately to the home of her parents

Miss Carroll will be here in time for the opening of her latest picture, "The Wolf of Wall Street," starring George Bancroft, scheduled for the Rialto Theatre on Saturday. She has just finished playing in "Close Harmony," with Charles "Buddy" Rogers.

The Sergeant Who Didn't Carry On

By GORDON SPARLING
Film Editor, Canadian Government Motion Picture Bureau.

A tragedy has occurred. It is a tragedy not only because half a million dollars has been lost by a group of conservative Canadian business men, but also because the hopes of a Canadian motion picture industry have again been dashed.

Ray Lewis has recently chronicled in these pages the sad demise of "Carry On Sergeant." It is going to be a hard job for those of us who hope some day to see a good Canadian picture, to live down the memory of that half million dollar blunder. And it is going to be hard for the exhibitors, when such a picture does arrive, to persuade the public to come in and see it. But the saddest part of it all is the general impression that we have again been the victim of a stock promotion scheme. One of the main reasons for that is that people have heard a great deal about the beginning and the ending of Canadian International Films, but very little about the middle. To know something of that in-between part may help to correct some unfortunate — and unfair — impressions.

The story of Canadian International Films was one of inexperience, bull-headedness, and extravagance, rather than of money grabbing or financial dishonesty. The following facts will, I think, illustrate that vital point.

The story produced was written by Bruce Bairnsfather, who also joined the organization as *Supervising* Director. He was well known for his war-time cartoons and it was felt that his name would therefore be a box-office attraction. His knowledge of trench life would assure to the picture an authentic atmosphere and correct local colour which stories of this type often lack. But Colonel Clarke's very sensible demand that an Associate Director, with practical experience, be obtained to handle shooting was highly resented by Captain Bairnsfather. Eventually, however, he agreed and said that he would obtain an Associate. He brought Don Bartlett to Trenton in that capacity, but *before actual shooting had begun* differences of opinion arose which culminated in the ludicrous situation of Mr. Bartlett sitting in a corner of the set day after day, unspoken to and unnoticed — but drawing his salary — while Captain Bairnsfather took rehearsals. Mr. Bartlett's contract was finally bought off at a goodly sum and he returned to New York. From then on Captain Bairnsfather supervised his own direction.

A comedian, excellent in vaudeville but with absolutely no screen experience, was given a four months' contract by Captain Bairnsfather, at the pleasant salary of $1,100 per week. As those who saw the picture will remember, Jimmie Savo was pretty well left on the cutting room floor.

A Miniature, representing Ypres with its stately Cloth Hall being shelled, was built at an approximate cost of $1,400. This miniature was to have been linked up with an elaborate set which was built near Trenton, depicting a street on the outskirts of the bombarded Ypres. Carpenters and painters were busy on it for three weeks, poles and transmission lines were strung half a mile in from the highway, a County road closed for several days, and two or more hundred extras braved the horrors of a November rainstorm to record it. The sequence was never used — because it couldn't be fitted into the final story.

The company was moved to Kingston for location scenes. They stayed there six weeks, filming lengthy sequences in the Locomotive Works, a lake boat, a park, a Chinese restaurant, the waterfront, the R.M.C. dress parade, and so on. The cost of paying travelling and living expenses for some thirty people for six weeks amounts to quite an item. But the amount of footage which appeared in the picture would hardly seem to warrant it. It was, by the way, during this period that the first assistant to the director became so disgusted that he packed his bag and left. Clarence Elmer has been in the business for seventeen years and his comments therefore, besides being quite exciting, bore the authority of a man who knew what he was talking about.

During the five months' actual shooting period there was a succession of no less than five different people attempting the work of Production Manager. And six months before, at least one of them probably didn't know the difference between a spot and a broadside. That is a serious thing, because a Production Manager has an important job on his hands. But although Captain Bairnsfather objected to each one in turn he seemed unwilling to have a trained man brought in. Why? Not on the grounds of economy surely. A good production manager will save his salary many times over.

The Continuity was carried in the Director's head, and as is only human, was subject to change and error as time went on. Even the actors never knew what the whole plot was. I saw the so-called continuity which launched the picture into full production. In ordinary movie parlance it would be called a synopsis (and at that was a very different story thau the one which reached the screen) The result was that neither actors, art directors or other technicians knew what to prepare for. It is no wonder then sets were built and never used, that the whole sequences covering many days' work were later discarded, that actors were retained in idleness sometimes for weeks at a time. This chimeric continuity

(Continued on Page 14)

CANADIAN GOVERMENT MOTION PICTURE BUREAU

Ottawa
January 25th, 1929.

Dear Miss Lewis—

Your article in the Canadian Motion Picture Digest for January 12th, has brought before the Trade the incidents surrounding the sad fate of Canadian International Films. There were so many incidents before that which do not seem to be known generally that I have written a little article dealing with some of them.

It is not so much a Now-It-Can-Be-Told sort of thing, as an attempt to explain the sad failure. That, I think is important, because otherwise our industry and the public will pigeon-hole the episode in their memory as merely another example of "money grabbing," or stock promotion. Neither of which is strictly true.

As you may know, I was hired as "an Assistant to the Director" and during my eight heartrending months at Trenton, doing a wide variety of jobs, I had an excellent opportunity to study how things were going.

In submitting the article, which I hope you will be able to publish, I wish to assure you that there is not the slightest thought of personal attack on members of the staff. Whatever attack it contains is directed at a policy which allowed the wasting of a real opportunity, and the unsupervised experimentation of people who had no practical knowledge of the Motion Picture business.

With all good wishes to The Digest and its new owner, I am

Very sincerely,

GORDON SPARLING,
Film Editor.

Miss Ray Lewis,
Canadian Motion Picture Digest,
259 Spadina Avenue,
Toronto, Ontario.

The Sergeant Who Didn't Carry On

(Continued from Page 13)

was without doubt one of the big factors in the final result.

Such random facts as these serve to demonstrate a serious lack of experience in "experienced" jobs, and an unpardonable carelessness in organization and management. They point rather to money wasting than to money grabbing.

It is said that the picture cost $400,000. In fairness it must be pointed out that this is hardly true. That much money was spent, but it did not all go into the production. Canadian International Films rented from the Ontario Government a small, antiquated and never fully equipped studio at Trenton. This formed a nucleus, but before shooting could commence, additional dressing rooms had to be made and painted, a $6,000 carpentry shop built, and other buildings around town obtained to house the wardrobe, extras' dressing rooms, additional studio space and so on. Generators to supply direct current, and a complete modern lighting equipment were purchased. These and other heavy capital expenditures should not be charged directly to one production. But there they lie at Trenton, waiting to be used on another picture — which *may* come along before they join the dust which is gradually burying the first one.

One of the sad mysteries of the whole affair was the attitude of the men who financed the company. Most of them would seem to have *given* their money as a patriotic gesture, instead of loaning it as a business investment. Once done they rarely if ever came down to the studio or studied operations. Of course they probably felt that they knew nothing about the picture business and could be of no service once they had put their money up. But the brains of these men who have built such successful concerns in other lines, could have been a most valuable asset particularly in the general sphere of economy and organization. In no business is it good policy to keep high salaried people idle for days while three-dollar-a-day labourers are making changes which could be done at night with a small outlay of "overtime." Nor would it bear analysis that a *cameraman* should be retained for four months after shooting had stopped, to "help cut" the picture — at three hundred dollars a week — when men who specialize in that sort of thing, and who would have followed more closely the accepted rules of editing, would have charged considerably less per week and finished in a month. And no matter how little they knew of the picture business, the methods used in their own line should have prompted them to see that they had (1) an *experienced* director, and (2) an *experienced* production manager.

If they had kept in closer touch with operations, while the picture might not have been more successful the company could have remained intact, and there *would* have been enough of that half million left over to bring in a new unit and make a second picture to recoup their losses. Instead, everything was used up in an effort to save a picture which experienced people both on the staff and out of it knew was doomed. Why was it doomed? Well, here's a good answer, quoted from an interview in the Toronto Star:

> "The film as a whole is amateurish in construction. Its continuity is childish and confused like films of ten or fifteen years ago; its story is weak, and there is much padding and repetition. Transcending its other faults, the picture is uninteresting and tiresome to watch."

And another good answer was given by the public. Ample opportunity was afforded to find out what they thought of it. There had been a lot of talk in Trenton about the difficulty of getting distribution for the picture because "all the big companies were trying to shut it out." It was very gratifying therefore to hear that Canadian Famous Players were actually giving it the best possible chance to make good. They played it in a number of their houses both in large cities and in small towns — until common business sense, and the severe criticism of press and patrons made it necessary to cancel further bookings. But at least they buried the bogey that they were "out to buck Canadian production." If "Carry On Sergeant" had been a good picture, one which made the public feel that they had got their money's worth, there would have been no need to worry about distribution!

So a tragedy has occurred, a tragedy mainly of lost opportunity. It has been the greatest blow to Canadian production we have ever had. But Heaven grant that it will not be long before some new company, benefitting by the blunders of Canadian International Films, will triumphantly live down the hoodoo, "Look what happened to 'Carry On Sergeant'!"

"The First Born," a picture that has created a sensation in Europe, directed by Miles Mander, is to be brought to America by World Wide Pictures. Mr. Mander plays in the leading role and Madeline Carroll plays opposite. The problem of a young wife thwarted in her desire for motherhood and determined to fulfill her destiny, is the motivation of the picture.

Strand Toronto Will Be Store Arcade

The Strand Theatre, a theatrical landmark of Toronto, Ontario, owned by the Diocese of Toronto, is disappearing. This house was the first "music hall" in the Dominion and it was here that moving pictures were presented on a big scale originally in Toronto. Jerry Shea and Clarence Robson, the latter now with Famous Players Canadian Corp., made names for themselves at the Toronto Strand. The church authorities are now converting the building into a store arcade.

Vancouver Stirred Up Production Promotion

The City of Vancouver, B.C., is in the throes of another film studio promotion ,a former Hollywood actor being reported as the central figure of the scheme. As usual, it is the intention of the promoters to produce moving pictures to be sold in Great Britain, Australia and elsewhere under quota requirements.

There have been various film studio projects in cities of British Columbia in the past two or three years but not one of them has materialized.

Reduction In Admission For Orpheum, Vancouver

Admission prices for Monday to Friday inclusive have been reduced for the Orpheum Theatre, Vancouver, B.C., by Manager J. B. McKowen, the matinee reserved seat price being 35 cents with 80 cents for nights.

P. J. Nolan Denies He Sold Avalon

The rumour that he had sold the new Avalon Theatre, Ottawa, Ontario, grew to such an extent locally that P. J. Nolan, owner, finally issued an official statement on January 24 to the effect that he had not disposed of the handsome suburban house. The Avalon was opened on December 2 last.

Norma Shearer "Cuts Up" In "Lady of Chance"

Norma Shearer had her face all cut up and scattered all through the advertisements on the special page in the Edmonton, Alberta, Journal when Manager Sam Binder of the Empress Theatre conducted a puzzle contest for a number of prizes for the presentation of "A Lady of Chance" during the week of January 21.

Round About the Studios

Two juveniles who have scored successes in current Broadway talking pictures, Davy Lee and Virginia Marshall, will be seen in Metro-Goldwyn-Mayer's "The Bellamy Trial." Davy Lee scored a tremendous hit as the child in Al Jolson's "The Singing Fool," while little Miss Marshall has the part of Leila Hyam's sister in "Alias Jimmy Valentine."

Junior Coghlan, whose latest picture for Pathe is "Square Shoulders," a military school story, has one advantage over his older brother actors. He never has to wear make-up. The generous sprinkling of freckles that have become famous the world over takes care of his characterization.

Edward T. Lowe, Jr., who adapted Universal's special production of "Broadway" with sound and dialogue for the screen, has been placed under a long term contract by Carl Laemmle, Jr., associate producer.

The most discussed and publicized topic of the day is revealed in highly entertaining fashion in "Trial Marriage," Columbia's first February release, which features Norman Kerry and Sally Eilers in one of the timeliest stories to leave the company's studios.

Cliff Bowes, who is again appearing in Educational-Cameo Comedies, has a new beauty as leading lady in "Served Hot," his most recent laugh-maker in this series. She is Dolores Johnson, a typical Spanish type, who recently has been playing in several of Educational's fun films.

Leslie Fenton, Snitz Edwards and Clyde Cook, have been engaged for "The Woman Who Needed Killing," which is to have Baclanova in the title role. This forthcoming Paramount picture will have Rowland V. Lee as director and Clive Brook and Neil Hamilton at the top of the cast.

Marceline Day, pretty Metro-Goldwyn-Mayer featured player.

First National's "Show Girl" starring Alice White is a "wow."

Lon Chaney's latest make-up has become more or less permanent. In "Where East is East" at the Metro-Goldwyn-Mayer studios, he wears a series of elaborate scars, of artificial manufacture, from the waist up. The sun tanned him considerably — except where the scars were painted — so now the scars appear in the form of white skin in the midst of his tan. It will be several months before he "bleaches out."

Spencer Bennet, director of Pathe serials, finds no difficulty in coaching his players in the thrilling feats demanded by this exciting type of film entertainment. Bennet began his own association with pictures as a stunt man.

Bert Glennon, who directed "Syncopation," RKO's great musical extravaganza with Warings Pennsylvanians, Barbara Bennett, Morton Downey, Ian Hunter and Dorothy Lee, is cutting the picture, and expects to have it ready for showing in one week. As soon as he completes this job, Mr. Glennon will fly to the Coast where he will direct one of RKO's new productions on the 29-30 program, title of which will be announced in a few days.

Marjorie Daw again plays opposite Reed Howes in "The Cloud Patrol," the latest picture in the "Russ Farrell, Aviator," series of daring aviation dramas being released by Educational.

Pat O'Malley will play the fight manager and Roscoe Karns the press agent in "The Man I Love," the first all-dialogue film of the prize ring soon to go into production at the Paramount Hollywood studios with Richard Arlen and Mary Brian featured.

Raymond Hitchcock has been signed to do a series of short Movietone sketches for Metro-Goldwyn-Mayer, according to an announcement by Major Edward Bowes and Louis K. Sidney, in charge of the M-G-M Eastern Studio.

Maria Corda, the beautiful blonde star in "Helen of Troy," has made four pictures in four countries in as many months. Now she is back in Hollywood. The Hungarian actress's last picture in Europe was "A Woman in the Night," adapted from the daring novel by the Baroness Oreczy. World Wide Pictures has brought it to America.

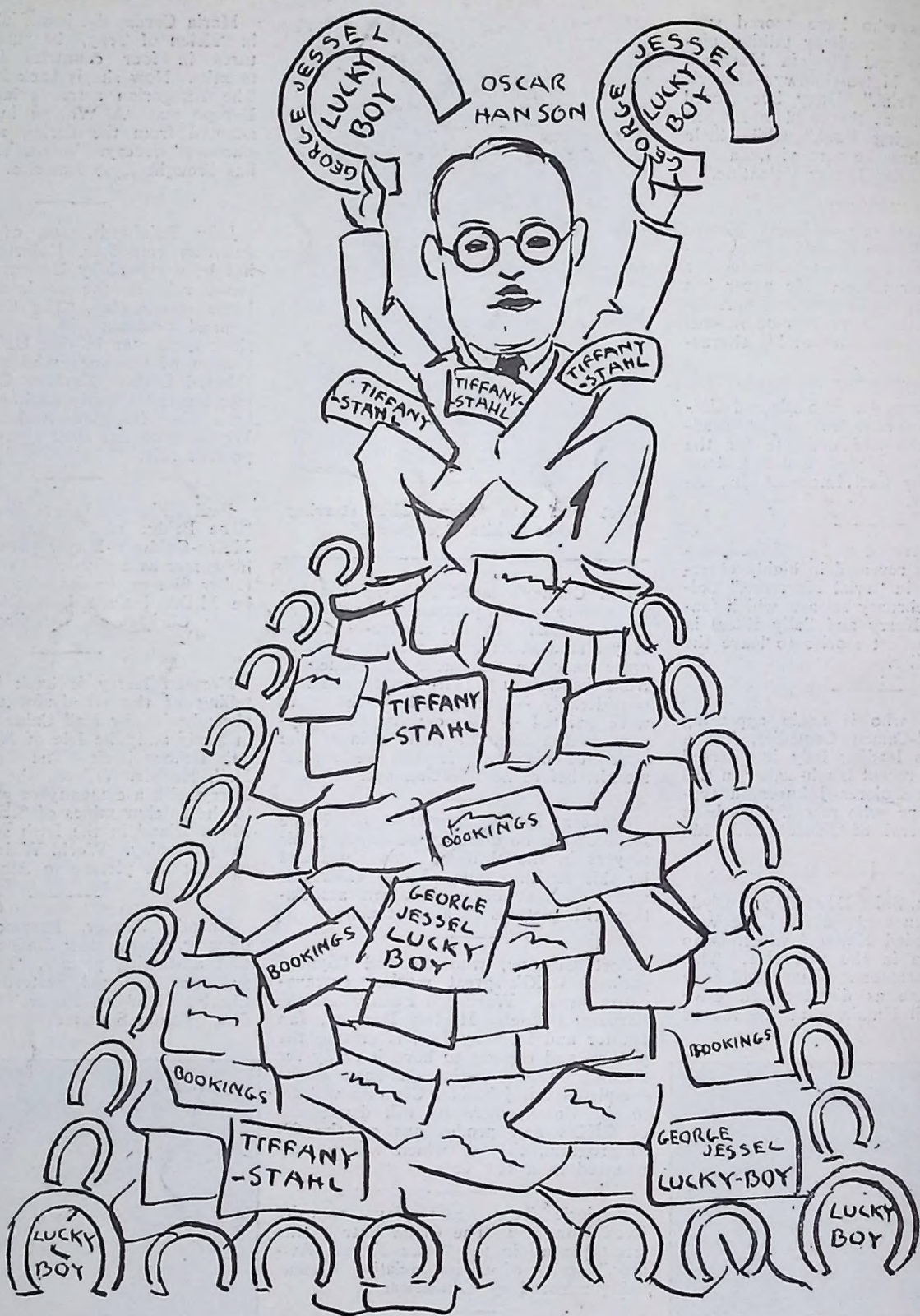
John Reinhardt, son of the famous Austrian composer, Heinrich Reinhardt, has been signed by Universal for a featured role in the forthcoming all-dialogue screen play, "The Climax," which Renaud Hoffman will direct. Jean Hersholt is to star in this Universal screen version of the successful stage play by Edward Locke. Kathryn Crawford, former musical comedy leading woman, will have the feminine lead and William Worthington has been signed for an important role.

Paul Ellis, who plays Don Vicente in "The Bridge of San Luis Rey" at the Metro-Goldwyn-Mayer studios, started his career as a physician in Buenos Aires. Other film celebrities who started out to be M.D.'s include Lew Cody and Benjamin Christensen, the director.

Norman Kerry is back in Hollywood telling of the wonderful time he had abroad with Sir Hall Caine while making in Sicily and The Isle of Man the novelist's famous book, "The Bondman." Sir Hall, Herbert Wilcox, the director, and Kerry with a company of principals went to the sulphur mines of Sicily and to the Manx Island in the Irish sea to produce the photoplay. World Wide Pictures has brought the picture to America.

Dorothy Arzner, Paramount's woman director, who is now filming Clara Bow's first all-talking picture, "The Wild Party," was assigned yesterday to direct Charles "Buddy" Rogers' next starring film, "Young Sinners."

Eleanor Boardman's next for M-G-M will be "She Goes To War," directed by King Vidor.



OSCAR HANSON, DISCOVERED NOT ON TOP OF THE WORLD, BUT SITTING ON TOP OF A MOUNTAIN OF TIFFANY-STAHL BOOKINGS - "LUCKY BOY"

Tiffany-Stahl Productions Inc.